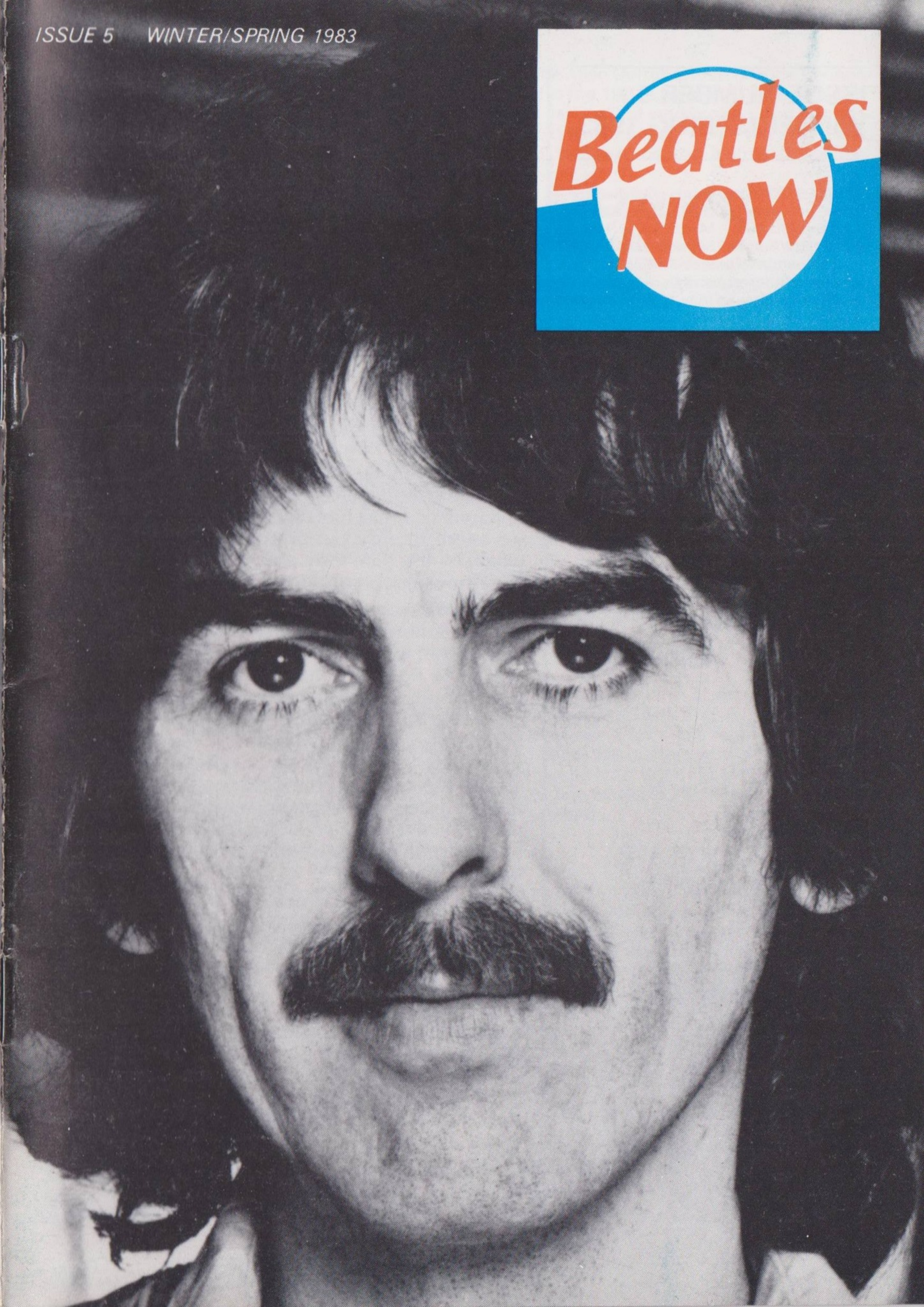


ISSUE 5 WINTER/SPRING 1983



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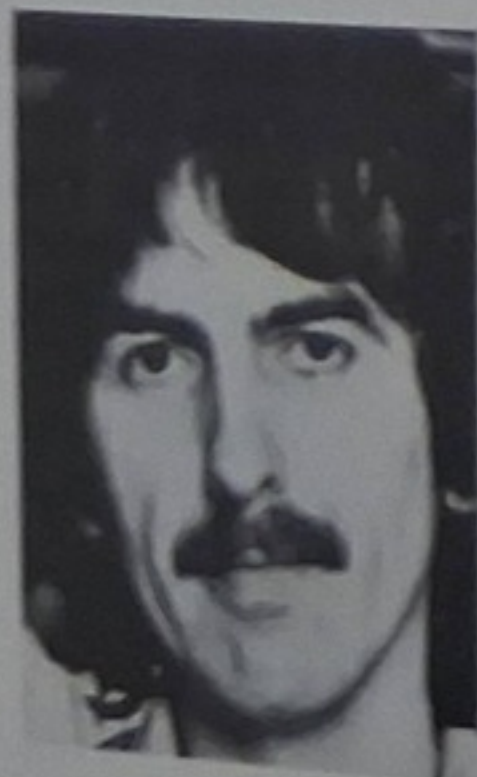
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I am pleased to announce in this our first anniversary issue, that as of May, 'Beatles Now' will become bi-monthly (every other month).

This is what we have been striving for from the beginning, and although it will mean a lot of extra hard work, I feel it has now become a necessity as we seem to miss out on a lot of current events, which by the time they are mentioned in 'Beatles Now' have become 'old news'.

A prime example of this has been George's new album 'Gone Troppo'. I received a number of complaints that we hadn't reviewed his latest offering, and quite rightly so, as we should be the first to promote All ex-Beatle recordings, especially in a case like this when the rest of the media has completely ignored its existence. However, issue 4 (already late) had to go to press a short while before the release date of 'Gone Troppo', and to review it now would be a waste of space as no doubt most of you have either bought the album on merit or read a review in another Beatles magazine by now.

Lets hope, that being published more frequently, will go some way towards curing this sort of problem, but if at anytime you feel we are neglecting something, by all means complain to us as this is the way to improve the magazine. Why not also put pen to paper to write a piece on the subject yourself, because no matter how professional 'Beatles Now' may become, I will not detract from my original intention for 'Beatles Now', and that is to be the mouthpiece of Beatle fans - worldwide, and not just another magazine written only for those actually involved with the Beatles.

Thank you for your continued support.

ROGER AKEHURST

THE BEATLES NEWS DIARY

Please send all news items to:
93 SHOREHAM DRIVE, PENKETH,
WARRINGTON, CHESHIRE, WA5 2HY

● THIS ISSUE MARKS THE START OF OUR SECOND YEAR AND IN THE COMING MONTHS I HOPE TO RECEIVE PLENTY OF FEEDBACK (GOOD AND BAD) FROM OUR READERS TO ENABLE US TO CONTINUE IMPROVING EACH ISSUE.

I PARTICULARLY WOULD LIKE TO RECEIVE LOCAL NEWS AND EVENTS WHICH MOST PEOPLE DO NOT GET TO HEAR ABOUT, SO THAT THEY CAN BE INCLUDED IN THE DIARY PAGE.

● The good news this month is that after our next issue 'Beatles Now' will be published every two months ● Early December, our good friend Bob Wooler suffered a heart attack and was admitted to the Royal Liverpool Hospital but was able to leave just before Christmas. Unfortunately Bob was re-admitted on New Year's Eve but was out again on 11th January and is now staying with friends. I'm sure all our readers will want to wish Bob a speedy recovery.

PLEASE PLEASE ME

● The single was re-issued in the UK on it's twentieth anniversary in picture disc and black vinyl in picture sleeve on 27th Jan. 'Top of the Pops' showed a video based around an American concert film. to mark it's entry into the charts at No 28.

LENNON

● Up for sale recently in Los Angeles was a bronze statue of John which the city commissioned, then decided it couldn't afford. Paul enquired about it but rejected the £85,000 price

tag. ● The Allen Curran statue of John Lennon unveiled at the 1981 Liverpool Convention has recently had a slight modification. The inscription has been changed from 'Working-Class Hero' to 'Imagine' on the instruction of the sponsors.

McCARTNEY

● The Atlantic Tower Hotel recently opened a Bistro/Wine Bar called "McCartneys", displaying various Beatles photos and posters. ● The McCartneys were back on Merseyside over Christmas and New Year for the annual 'Knees-up' at their Heswall home. During their stay it is reported they visited the City's "Open-Eye Gallery" on New Year's Day, where Linda's photographs were on display from 4th Dec to 8th Jan but found it closed. ● Paul stopped the sale of some of his drawings of John, George and Ringo at the December Sotheby's Auction, claiming 'wrongful interference' with his goods. ● Paul reportedly earns £25 million a year - more than £47 per minute!! - Michael Parkinson is hoping to tempt Paul on to the new U.K. Independent TV Breakfast programme. Apparently Paul agreed to appear one day on "Parky's" chat show in return for his appearance at the "Band on the Run" album sleeve photo session.

HARRISON

● George also visited Liverpool over the Christmas holidays with Derek Taylor, to research the book "Fifty Years Adrift In An Open-Necked Shirt" due out this year. ● A film made by George and actor John Hurt for Apple nearly ten years ago called "Little Malcolm" is to be finally released.

STARR

● Ringo is planning to host a 26 part radio series for the ABC network this summer, in which he will answer questions to a listener's phone-in. It is hoped the series will be broadcast in Britain at a later date. ● A recent report in the 'Liverpool Echo' claimed Ringo has the newspaper sent to him regularly to keep him up to date on local news. ● Ringo's musical fantasy "Ognir Rats" had its first U.K. showing on TV over the Christmas holidays.

BITS 'N' PIECES

● A Beatles Fun Day took place in Glasgow on 5th February. ● The Unlimited's Fourth Convention in Holland will this year be on the 9th/10th

continued on the inside back cover



ELEANOR RIGBY COMES TO TOWN

Friday 3rd December 1982 Tommy Steele visited Liverpool to un-veil the statue he personally sculptured as a tribute to the Beatles, called "Eleanor Rigby".

Many of the world's press were present to witness the occasion and as our pictures show Tommy was happy to pose with his work of art and to take time out to browse through copies of our own "Beatles Now".

A crowd of around 300 people braved the cold wintery morning to hear Tommy describe how twelve months ago on a previous visit to Liverpool he had offered to produce a statue for "Half a sixpence". He also spoke of the "magical properties" put into the making of the statue which included pieces of a famous British childrens comic magazine. He finished off by saying "Please enjoy her - it is my present to you and I hope you enjoy her as much as I do".

The statute is part of a bench seat which enables passers-by to sit along side her and it is situated in Stanley Street just around the corner from the Cavern site in Matthew Street and the old Nems shop in Whitechapel.

Unfortunately it was publicised as the first statute tribute to the Beatles in Liverpool - Time, short as it is, has forgotten Arthur Dooley's commemorative plaque which was fitted to the outside wall opposite the Cavern

Club in Matthew Street in April 1974.

Nevertheless there can never be too many tributes to the Beatles, especially in their home town which has far too long ignored the importance of the "Fab Four's" contribution to the city, the country and the world.

DAVID J. SMITH



BILL HARRY'S DETECTIVE COLUMN



send all info to: 148a Queensway, London W2

I was amazed at the reaction I received to the first 'Beatles Detective' column. Pat Simmons, editor of "With a Little Help From My Friends" sent me a photostat of the complete 'Beatles on Broadway' magazine and also put me on the trail of Mal Evans' manuscript. Corrine Speziale of Wilkes-Barr, Pa., even sent along an original copy of the Sam Leach mag for me to peruse. Charles F. Rosenay, Joel Glazier and Pete Nash were just some of the other Beatlefriends who wrote to provide me with info on the Leach publication. The magazine appeared in 1964, printed in England by World Distributors (Manchester) Ltd and in America by Whitman Publishing Company where it sold for 29 cents. The one-shot mag was 32 pages in length, contained pics of their February, 1964 visit to the States, covering New York City (where most of the shots were taken), Washington D.C. and Miami. The text comprised of short photo captions. Incidentally, I've heard tell that Sam intends to re-publish the magazine. It was also one of two that Sam wrote during that period of time.

A.D. Steel adds the information that Jane Asher did five "Jackanory" programmes about six years ago to our growing Jane Asher filmography/vid-eography.

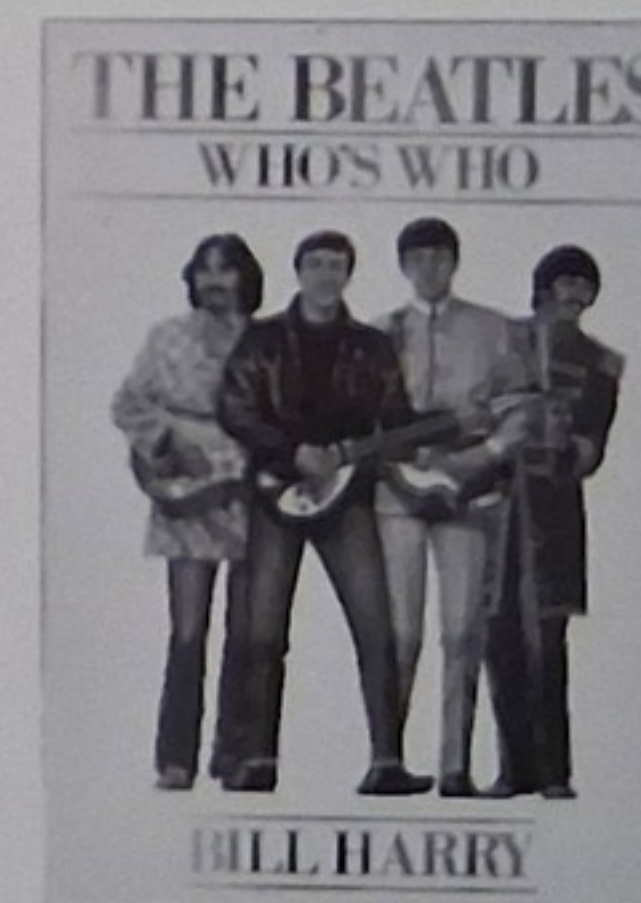
Tom Schultheiss tells me that Mal Evans' book was co-authored with John Hoernle and called "Living The Beatles Legend." It was originally to have been published by Grosset & Dunlap in the States but the deal fell through. I believe that Freddie Lennon completed a manuscript which is in the possession of his widow. Anyone know its title or anything about it?

Fortunately, Alun Owen is alive and writing! I noticed that he provide a new play for the BBC's anniversary celebrations at the end of last year.

Some other things I'd like to hear about: So many books refer to "Twitchy", the waiter Julia Lennon married. Does anyone know his real name? Someone also mentioned that they'd heard he had died last year. He had two daughters with Julia, who are John's half-sisters. David Lennon, son of Freddie and Pauline, is also a half-brother to John - but what was the name of the other half-brother who Julia had adopted by a Norwegian sea captain and his wife?

Whatever happened to Royston Ellis? It would be interesting to hear his story of the poetry-to-Beat session he did with The Beatles and his memories of the trip to Gambier Terrace where he spent several hours talking to them.

'Beatle Detective' will become a regular feature and I will attempt to plug the gaps in the Beatles story - and there are more than people realise.



Bill Harry, former schoolmate and friend of John Lennon, created the phrase 'Mersey Beat' and published the newspaper of the same name. He was the first to write about the Beatles in 1961 and the first to publish anything by John Lennon or Paul McCartney, and has perhaps the most extensive knowledge of the Beatles and their world of anyone alive.

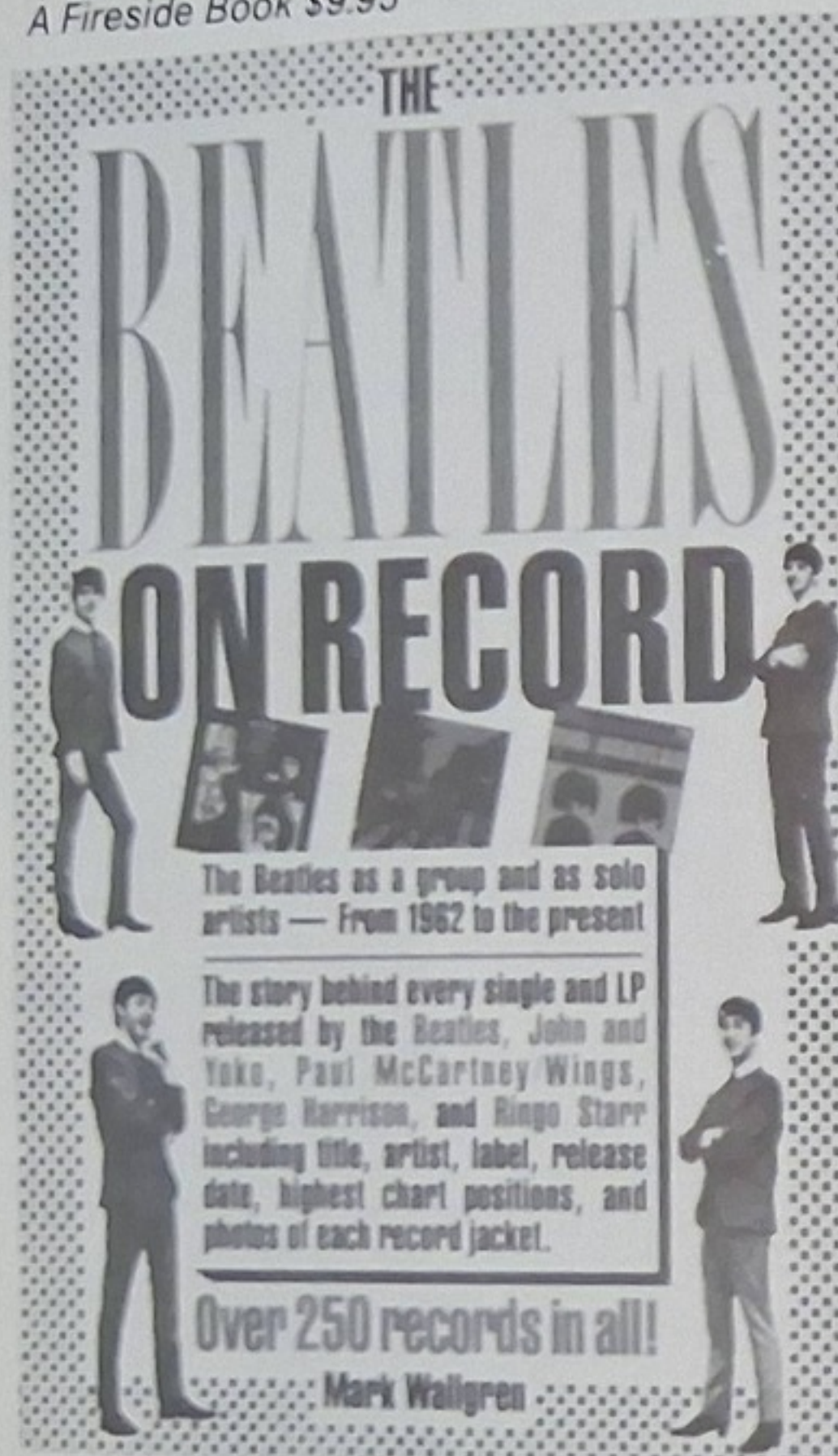
His book 'THE BEATLES WHO'S WHO' published by Aurum Press, lists and details over 300 people who have played a part in the legend of the Beatles.

BOOK REVIEW

"THE BEATLES ON RECORD"

by Mark Wallgren

Published by Simon & Schuster, New York.
A Fireside Book \$9.95



Someone — I forget who — once sang "the best things in life are free". Whilst not being free, this book must surely rank amongst the very best to be written about the Beatles records, and the best things are also worth waiting for! Originally to be titled "The Beatles For The Record" — until another book was issued with that title — this volume has been four years in the making.

"Beatles Now" can also claim a first, in that the author, Mark Wallgren, is one of our contributors.

The book is not a subjective review of each Beatles song, and thus does not fall into the trap of being self-opinionated. Neither is it merely a book full of listings, which can be extremely difficult to read, although informative. It is a complete history of each record released in the U.S.A. either by The Beatles or by the former

members of the group, from 1962 until the middle of 1982. The author has allocated a page to each record, on which he gives all the "technical" data about the release, such as the date, catalogue number, and a photograph of the record sleeve. However the real strength of the book, especially for the statisticians, is the space given to showing the peak chart placing of each record on each of the three U.S.A. charts (Billboard, Cash Box and the now defunct Record World). Most authors list only one chart, if any, in their reference works. Although based on the American releases, Mark has acknowledged the importance of two other countries — West Germany and the United Kingdom — by including the peak placings of all records released in those countries in a special supplement. I should declare an interest here inasmuch as the U.K. chart supplement was compiled by myself, from the charts produced by New Musical Express, Melody Maker and The British Market Research Bureau. The chart for West Germany, that of Der Musikmarkt, was researched by Willi Braam.

In addition to the official Stateside releases, there is a section that deals with the records that were allegedly official, such as the infamous "Collectors Items" promo album that actually prompted Capitol into releasing the "Rarities" set. Did you know that the first Beatles bootleg album was issued as early as 1964, or that the issue of a TV promoted bootlegged four album set ("Alpha Omega") prompted the 1973 release of two double album ("1962 - 1966" and "1967 - 1970")?

It is facts such as these, and many others, that make this book so interesting for Beatles fans everywhere; not just those few hundred million in the U.S.A., but any fan who wishes to learn about their American career without having to suffer the childhood reminiscences of authors, or the sometimes inaccurate description of the music.

Of course, no book is without its errors. The printer managed to transpose the German and British details for John Lennon's albums, which hopefully will be corrected in a future edition. The author credits George Martin with the "Help!" soundtrack music, when it was composed by Ken Thorne.... The perfect book has never, and will never, be written.

I understand that Mark is working on a second Beatles project, which will be about a totally different aspect of the Beatles career in the U.S.A. If it is up to the standard of this book, then it will be well worth the wait.

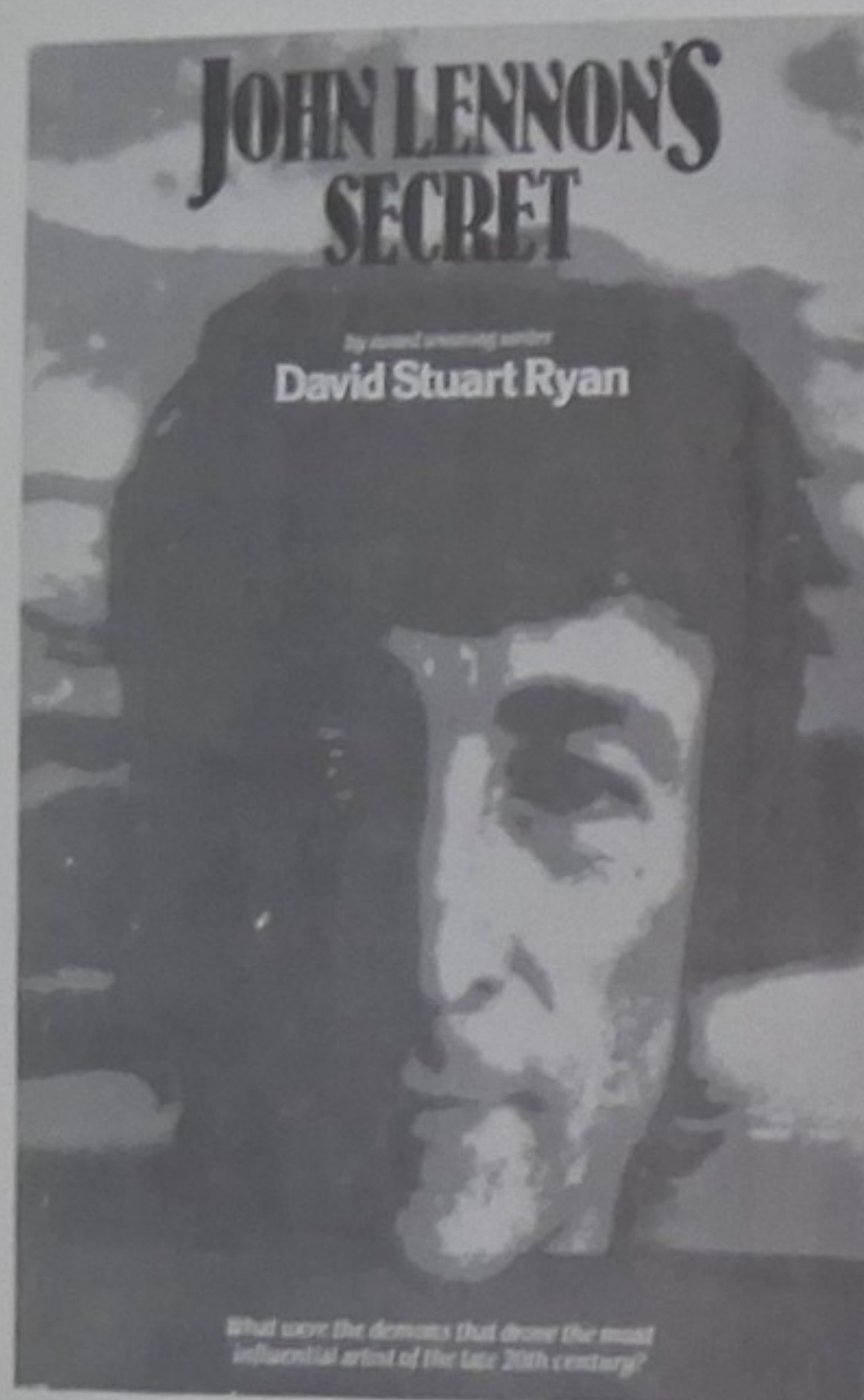
Well done Mark; you have passed the audition.

STEPHEN BAKER
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JOHN LENNON'S SECRET by David Stuart Ryan

Kosmik Press, 256pp. Paperback £5.95;
Hardback £12.95.



"Psychobiography" is how *The Sunday Times* briefly and only partly accurately described this intriguing book. It is certainly more than that. The title alone immediately distinguishes it from the slew of Beatles/Lennon publishing paraphernalia that nowadays seems an inevitable accompaniment to any Fab Four anniversary, however insignificant. What secret? Simply put it is this: that the events in the private life of any public figure exert an enormous and often unrealised effect on his visible career. In the case of an artist like Lennon, where genius is a word that cannot be avoided, those unpredicted events properly considered can give us wholly new insights into the art he has left us.

Let me hasten to add, however, that this is not Lennon examined as if he was stretched out on Professor Freud's couch – a tasty case history. David Stuart Ryan has written a book as

enjoyable as a good novel, which is all the more fascinating because a man like Lennon actually existed.

Moving chronologically through Lennon's life, Ryan teases out new meaning from the well-known facts. Lennon's turbulent childhood – to which he continually returned for inspiration – was not strange in itself, but a symptom of a strange new post-war era in which the old conventions of marriage, class and money began to crumble. Only in such a time could the natural disobedience of youth find itself represented by a new generation of angry, articulate leaders. Lennon grasped his moment when it came.

The 'Rock and Roll' album was Lennon's own affectionate recognition of those fierce early years, and the author gives justifiable emphasis to the time surrounding the Hamburg tours. The excitement and violence of the Reeperbahn thrilled Lennon while the four-hour through-the-night performances forged the Beatles into a professional and gutsy band. By the time they returned to England they were primed to explode into the public eye.

As fame then fortune showered down on the four young Liverpoolians, events like the death of Brian Epstein, the break-up with Cynthia, the arrival of Yoko and the final split with McCartney forced Lennon by stages into a maturity in his private life that profoundly affected his musical and lyrical life. Only years later could Lennon regain his equanimity in the face of his past and then – for five years he disappeared as an artist.

John Lennon's Secret is fortified in its strong opinions by an admirable reference to original sources wherever possible, and a penetrating examination of the documentary evidence. Unafraid to probe the less likeable parts of Lennon's personality and behaviours (for instance, his complicity in Yoko's 'kidnapping' of her daughter) the book brings to light the tensions and pressures that drove him.

As an intelligent fan committed to many of the changes Lennon and his kind wrought in Britain and the world, and as a poet able to speak with authority upon the words of a great lyrical master, David Stuart Ryan has written a readable and occasionally revelatory biography. A free mini-poster, bibliography, and nostalgia-inducing photographs are merely cream on the cake. Lennon deserves more respect than to be watched from a respectful distance. And **John Lennon's Secret** takes us as close as we will probably ever get.

DAVID GLOVER

Magical Mystery Hour

THE BEATLES STORY ON ISRAELI RADIO

interview and photograph by DANIEL BELLER

For almost a year, there was a time during Fridays, that you wouldn't see any Israeli Beatlefan on the streets; for they were all listening to 'Magical Mystery Tour: The Beatles Story', an Israeli radio series that ran for over a year on the independent broadcast network. The series, with each program running for an hour, gave the listeners a complete image of the Fab Four's work and history as it has never been done before on any station anywhere: a complete analysis of their music by top experts, interviews (some of them very rare and surface here for the first time, like the one Lennon gave to an Israeli newsman while he was at the "Bed-in" week in Amsterdam, and he sang "I want you" along with an Israeli folksong in Hebrew!), all their rarities, their well known bootlegs along with some of the most obscure ones and their amazing story.

The person who created the series is 36 years old Yoav Kuttner a program producer, D.J., and rock specialist on radio and TV; above all, Yoav is a loyal and well known Beatlefan.

So I asked Yoav to tell "Beatles Now" readers the behind-the-scenes of these programs:

How did the whole idea start?

Well, I have always loved the Beatles, and ever since I arrived at the station 8 years ago, the idea of producing a program that will tell their story was in my mind. I must make it clear that for me the Beatles are not an object of nostalgia, but their music sounds to me as fresh as the first time I heard it, and what will remain forever will be their music, which is timeless.

Since Yoav started his work at the station, and well before the series, he produced several programs among them one that awarded him a prize about the "Paul -is-dead" hoax and a few programs about record collecting and the bootleg world.



I had to work on every program the week it was broadcast, even if I had been collecting the material for the series for years. Sometimes I came into difficulties in tracing back some facts, because the sources contradicted themselves, but thanks to the staff I worked with, we always solved the problems.

A very interesting item played on the series was a single that an Israeli Beatlefan picked up in England and was supposed to be an outtake of the "Rubber Soul" session: Hillel Abramov, who supplied most of the rarities played on the series, found this single which has two tracks "She means a lot" and "It's gonna be alright", but bears no label or matrix number, but sounds very much like the Beatles. Since I'm not sure about its sources, I brought the record along and played it but told the story to the listeners as well, because the people who collect records can get conned with fakes and "supposed" rarities, a thing that happens a lot with Beatle bootlegs since no one controls the matter".

Now that the series has come to an end, Yoav goes on producing excellent rock programs for radio and TV, and looks forward to writing a book on the subject, meanwhile he continues to be the source for Beatle news in Israel. I think that the fact that the programs were produced by such a loyal Beatlefan helped them to be a success.

DANIEL BELLER interviews

BOB WOOLER

THE CAVERN CLUB'S DJ SPEAKS ABOUT THE EARLY AND WILD DAYS OF THE FAB FOUR



Bob Wooler worked as a DJ and compere at Liverpool's famous Cavern Club, where he introduced the Beatles about 300 times. He knew them personally and witnessed the early days of their career. That's the reason why when Jim & Liz Hughes of the Cavern Mecca said it may be possible to interview Bob Wooler, I was delighted to do so; Jim and I headed towards the office in Liverpool from which Bob Wooler runs an art and entertainment magazine and on our way there I could hear in my mind the strong voice that used to shake the Cavernites during the all-night sessions, while playing records from his own collection and introducing groups on stage, that strong voice and charming personality that hadn't changed over the years. Here is the interview that took place:

Mr Wooler, what do you remember of those early days at the Cavern?

Well Danny, you're going about 21 years back, aren't you? Because I started in the Cavern in January 1961 so that's over 21 years, and indeed those were very exciting times. My impressions of the Cavern? ... Oh well, I didn't know what I was letting myself in for when I took the job, because it was damp, dark, gloomy place which only really came to life when music came from the stage. I was DJ, compere and I played records between putting groups on stage ... and of course one of the groups were the famous Beatles. I introduced them on stage about 300 times ... *How can you describe them?* Oh, I think I'll need a very long plain tape to tell you my whole memories about the Beatles. You better fire some questions! ...

Well, let's start from the line-up ...

Yes, they had a different drummer, called Pete Best, as a matter of fact they went through quite a few drummers, when I met them in 1961 Pete

was with them, as he was until August 1962. He was kicked out by the group actually. I think it was rather mean of them ... and then came Ringo, and of course everybody knows Ringo. Ringo played with another group who used to appear at the Cavern, called Rory Storm and the Hurricanes, which was a totally different group from the Beatles.

What about the repertoire of the Beatles at the Cavern?

Well, they hardly played any of their original material, or the songs they composed over the years. Only rarely they plugged in any of those numbers, the rest is what we call R & B, like Carl Perkins and a lot of negro numbers. The music played to the Cavernites in the lunch time, evening and all-night sessions was mainly R & B, Rock numbers which included a lot of Chuck Berry and Little Richard ... but their repertoire was mainly based on other people's songs.

What about the influence on the music scene in Liverpool?

Liverpool and New York just about face each other across the Atlantic. And Liverpool being a major British port and New York being a major American port, and the fact that a lot of people worked on the merchant lines gave them the opportunity to bring records and see shows in America, and of course they came here and told people of what they saw and played the records. This led to a strong influence from overseas, which was stronger than that on London musicians for example. As a matter of fact you can hear the early Beatles stage act and sound on the "Hamburg Tapes", which are very similar in sound and feeling to the Cavern repertoire ...

Can you define the so-called Mersey Beat?

During the 60's there was no such thing as the Liverpool sound. It is a "media name", we like to put labels on things (and we go along with it!). It's difficult to say what it is about; the Mersey Beat adopted a certain humour, a light heartedness, a throw away style which the Beatles epitomized, so that will be part of it, but it's not a sound as much as an attitude, and the whole thing is a bit of an attitude ... it was a fun thing, it was American music made in a particular style, a Liverpool style ... it doesn't make much sense, but if you'll stay in Liverpool for a while and mess around and absorb all those feelings, you'll understand what it's all about, but it's something that's very difficult to put your finger on.

So according to what you say, the ingredients of the Mersey Beat is American music that came from overseas, the general feeling in music and people were part of it ...

And of course the language ...

One thing to notice about the Beatles is that even after their rise to fame, they went on using their Liverpool accent, they took with them their attitude ... Can you point the influence of the Irish people living in Liverpool?

You are quite right in pointing out about the Irish families living here. Liverpool is the nearest port to Ireland ... just as the Americans got a lot of Irish families during the potato plague in the 1800's so did Liverpool. A thing that added a lot of colourfulness to the city, also the language as you pointed out which went into songs and more into language, the one that the Beatles took with them ... like "gear": what is "gear"? ... it meant clothes, but "it's gear" meant "it's the best ... take for example the word "fab", it means "fabulous", that word was created in the city and indeed the Beatles were called the "fab four"; they took the peculiar accent of the city outside,

which sounded strange to foreign ears ... they were told "you talk funny", but it was that peculiar accent which delighted the American ears.

Do you remember the first time you met the Beatles? Did they make any special impression on you?

Well, I certainly remember the first major show, which I fixed up with them in December 1960, that took place at Litherland Town Hall, where they performed along with other Merseyside groups. That particular night was the beginning of the Beatles and the Merseybeat, everybody who has read the history of the Beatles knows about Litherland Town Hall ... When I introduced them on stage I didn't know what they were going to sound like. They had just returned from Hamburg, so they've been out of sight and sound for a period of time ... all I knew was that they were very beatnik, that they looked like students, this attitude being taken from the late 50's and that they had long hair ... but as for the music ... well it was something fantastic, something I've never heard before! and it was performed in the front of my very eyes as in the front of other hundreds of eyes in a way I couldn't believe would be so exciting. I'll always remember Tuesday 27th December 1960 as being one of the most exciting nights with the Beatles. That was when they came back from Hamburg, being Litherland Town Hall their first major engagement, they were to visit Hamburg another 3 times.

What happened when "Please Please Me" came out?

When "Please Please Me" came out the Beatles were still playing at the Cavern Club, they didn't play so often as before because they were touring the country, but they went on playing concerts at the Cavern till August 1963.

Can you point out anything special on their personalities?

Yes. Their attitude ... it was kind of "take it or leave it" attitude, "You'll hear the music the way we want to play it or you'll leave it" ... it was their sense of humour, their light heartedness that caught me. That will come out whatever my memories of the Beatles are and I think that this also gave them a kind of authority ...

On the earliest sound film of the Beatles singing at the Cavern, an announcer can be heard, is it you?

Yes, it's me. I said simply "It's the Beatles" because they did not need any build-up, they were already too big and the fans didn't want to hear any build-ups for the Beatles, so I said "It's the Beatles!" from alongside the stage in the band room. and that was their first ever sound film, and the only one of them performing in the Cavern. That would be in July 1962, and they performed before the cameras "Some other guy" and "Kansas City".

But I've read in a few books that John, Paul and George appeared on Carol Levis programme "Discoveries", as a three man group...

Did they?! Tell me more about that! (Bob Wooler seems to be very surprised by this).

Well as the story goes they appeared on the programme in 1959...

Yes? I'd like to get hold of the film!

The problem is that there's not a film of this TV programme, which was aired locally in Manchester...

Oh, I've read all kinds of books about the Beatles, and not all of them are completely reliable... I always joke about this but some day I am going to write a book about the Beatles that will correct all the other books on this theme. There are faults in all of them, some of those books are even fictitious and unreliable for any Beatle fan to read. The Beatles never appeared on any TV programme prior to their appearance on ITV's "Peoples and Places".

I've read recently in a Beatle magazine that there's probably a live recording of the Beatles at the Cavern performing before an audience and also have surfaced a lot of bootlegs pretending to be recorded at the Cavern...

Oh yes, indeed, from time to time I hear about people that say they have live tapes of the Beatles at the Cavern: I'll be very interested in hearing those tapes because as far as I'm aware no one recorded the Beatles live at the Cavern, except for the ITV programme and that was filmed in black & white. I've asked all those people who claim to have live tapes of the Beatles in the Cavern, to play me those tapes or send them to me for checking, but they never materialised. I can assure you here and now, dear Beatle fans that if anyone is offering you a tape of the Beatles singing their own numbers or other peoples' song, they are not worth buy-

ing because they are phonies, they're fakes and you're wasting your money. George Martin indeed wanted to record a tape of the Beatles at the Cavern in order to produce a LP, but he decided it was not good enough. The only tracks recorded live on stage are, as I said before, "Some other guy" and "Kansas City" on ITV's "Peoples and Places". I must warn you of anyone selling films of the Beatles at the Cavern, not being the before mentioned film-clip, are also fakes, because as you know the camera can lie like mad and you can transfer objects from one place to another by means of trick-photography, so beware of these fakes!...

Could you define the personalities of the Beatles the way you knew them?

Yes. Lennon and McCartney were the leaders. It doesn't mean that Harrison and Pete Best were in the background, they weren't dummies in any way. George being a skillful guitarist and Pete Best used to handle the bookings along with his mother, Mona Best. But I always remember the particular aggressiveness of Paul and John...

Are you still in touch with any of the Beatles?

The last Beatle I saw was Paul, and that was when he gave a concert in Liverpool. I think it was a nice gesture of him to give a concert here. He did it for the fans; as for the rest, well, I lost touch with them over the years.

Have you any special memories of your work with the Beatles at the Cavern?

Oh yes, a very funny one!. In one all night concert the loudspeakers ceased to work because it was so hot and damp and they were not tropicalised. The Beatles had to find any playing alternative for going on without amplification... and they found a very original and funny way: they started to sing along with the audience a sort of kids parties' songs medley while I sent an SOS for equipment... that shows their down to earth attitude and light heartedness and I always remember this special occasion.

Have you any message for the Beatle fans around the world?

Yes... come and visit us here in Liverpool, see all the Beatles places, visit Jim and Liz at the Cavern Mecca, where I can meet you occasionally and in this way you will have your magical history tour!

I thanked Bob Wooler for his fascinating interview... hope you readers enjoy it too!

Regular releases reviewed by Daniel Belier

TONY SHERIDAN AND THE BEATLES: AT THE BEGINNING.

Balkanton BTA 1789. Made in Bulgaria.



An interesting release of the Tony Sheridan tapes, coming from Bulgaria, and it is nice to have because of the sleeve and two differences with the well known release: "My Bonnie" has its original slow intro and "Sweet Georgia Brown" omits the Beatles background vocals.

PETE BEST: "THE BEATLE THAT TIME FORGOT"

Phoenix Recs. PHX 340 Made in the USA

Recently I came across this record in my local record shop, took it home and did some track research about it. From the nine tracks recorded for this album, only "If you can't get her" appeared previously on the album "BEST OF THE BEATLES"; so if Pete, you are reading this magazine,



please confirm if it's you or whoever is on the tracks.

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THE FIRE AND THE WHEEL

John Lennon and Paul McCartney in Perspective

an opinion by TIMOTHY KNOWLES

'Here Today' is a fine McCartney ballad, in a similar vein to 'Yesterday', but what makes this track more interesting is its subject matter: it is the songwriter's tribute to his long time friend, the late John Lennon. In fact, it is written very much in Lennon fashion, a stark, simple tune with nothing more to say than 'I love you'. Indeed, I found it quite touching, and it started me thinking more deeply about Lennon and McCartney.

When Lennon started facing the public again in late 1980, he would never give away his true feelings about McCartney to anyone except Yoko, of course. He often talked about the former Beatle in jocular, tongue-in-cheek terms, saying how he would turn up unexpectedly, and that he (Lennon) would tell him to go because he'd had a hard day with the baby. In

fact, Lennon was rather envious of McCartney, something he never fully came to terms with.

When Lennon first met him he was so impressed with his guitar playing, he just had to have this man in his group. McCartney, at first, made him sweat it out by declining the offer, but later relented. The simple fact was that McCartney was far the better guitarist, and poor old Lennon couldn't stand the thought of a group superior to his own. Throughout the Beatles, Lennon was always the leader, and his image was one of the utmost importance. But whereas one could imagine Lennon down at the local pub every night, falling further into oblivion, thinking how much better the world looked through the bottom of a glass, McCartney could be found at home skilfully crafting his art, and training his talent diligently. He was quiet and unobtrusive in his manner,

and it wasn't until the latter years of the Beatles that Lennon realized this. Till then they had been close, despite Lennon's tough, macho image, which he would go to extraordinary lengths to protect, he was sensitive and needed security, thus he would lean heavily on his friends. Once Stu Sutcliffe, briefly Brian Epstein, then McCartney and finally Yoko, while McCartney found similar solace in Lennon, then Linda and his family. Yet all along there was an intense, though healthy rivalry. However, Lennon was always very casual in his attitude to many things, often illustrated by his frank, though at times misguided, quotes, whilst McCartney's stronger, more determined personality would often win the day. Lennon freely admitted that he would often let Paul have his own way just to get some peace. Eventually, this was to place some strain upon their relationship. After the tragic death of Epstein, Lennon felt the Beatles had finished and his heart left them, but McCartney found an increasing need to, as it were, take over. Lennon, meantime, had found Yoko, and she was able to make him more conscious of the great divide that now existed between he and McCartney. Lennon was quite ready to leave then, but Paul dissuaded him, with the help of Allen Klein, because of the difficult position both the group and their company, Apple, were in. Again, Lennon's rather weak-willed personality had been defeated and his reaction was to sink further into the arms of Yoko.

When McCartney announced that he was leaving the Beatles, Lennon understandably was furious. He should have stuck to his guns; instead he threw himself more into his peace campaigns, and later political. Often his enthusiasm would blind his judgement, but you couldn't fault him for effort. Eventually his enthusiasm would wane and he would turn his hand to other things. Yoko, it must be noted, did much to strengthen Lennon's personality and bring both security and stability to his life, illustrated when he left her for a while and 'hit the bottle' amongst other things, but luck has often favoured Lennon. It can be said at this point, and confidently, that without the Beatles, there would have been no Lennon. He was fortunate to find a man, Brian Epstein, so infatuated with him that he (Epstein) was prepared to back the Beatles with everything he had. But Lennon's wit could also be used as a dagger, and once or twice he put Epstein firmly in his place.

But would McCartney have made it without the Beatles? This can be simply answered in the affirmative, but whether he would have been as big remains questionable. McCartney knew how to handle his career and that was certainly

to his advantage; once when Kenny Everett had to interview the group, Paul took him aside and did the lot, questions and answers. Although Lennon was far more intellectual than McCartney, it was the latter who knew how to express himself, and in a most forceful way. Lennon would often dissolve into gobbledyduk or some off-hand witticism, but not McCartney. In later years, McCartney began putting his life into perspective; he wouldn't let anything go to his head, and kept his feet on the ground. He was a perfectionist, aptly demonstrated by his last two albums (McCartney II & Tug of War). Musically, he was multi-talented, able to turn his hand to many instruments, piano, guitar, drums etc., while his vocal range was impressive. But this has not been without hard work; and although he has never been a great lyricist (save Eleanor Rigby), they have very rarely been forgettable. Perhaps this is what annoyed Lennon, who considered himself the genius of the group. Rightly so, but at the end of the day self-indulgence is no replacement for commerciality, hence McCartney wins hands down; but consider Lennon's 'John Lennon/Plastic Ono Band': his lyrics are straight forward, simple and exact, at that time Lennon was exorcising his past, using Janov's Primal Scream therapy. It was the work of a disturbed man; no longer, nor ever probably, has Lennon been able to put his feelings into perspective, or define them; he just says it. He was hot-headed and if he felt pain he screamed. McCartney, though, was much more composed, and would rarely let himself get into any kind of mess. It was because of this I have entitled my piece 'The Fire and the Wheel': the former is Lennon: you approach it with care, but don't take chances because it can hurt. Although you can be its ally, like the sea, you can never be its master. Whereas McCartney is the wheel, so adaptable and useful, but it's only when you really look at it that you realize how perfect it is. You could say that Lennon was the George Best of pop music, a rather unpredictable character, while McCartney could be compared to Kevin Keegan, a great champion of his cause. I can imagine Paul producing music which will be pleasing till he's sixty-four, but Lennon? His last album revealed a man at peace with the world and enjoying every minute of it. He no longer saw his role as being important, he just wanted to play music and watch his son grow up. But what else he might have contributed, we shall never know, something we were all cruelly denied. It is with this in mind, that I dedicate this piece to the memory of John Lennon and to future happiness and good-will to Yoko and Sean.



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In agreement with a U.S.A. Collector and the Liverpool Printer I am able to offer a limited quantity of this rare item:-

This poster is an exact reproduction of the actual 1961 Handbill announcing the appearance of the Beatles at the Hambleton Hall in Huyton, Liverpool.

It is the earliest mention of the Beatles as a group, well before they recorded "Love Me Do" and even before Ringo joined the Group.

It has been made available again by the person who set the type for the original Poster in 1961 and has been reproduced complete with broken type and reprinted on a similar stock of paper to the original, to present a perfect replica of the real thing. This poster will be of great interest to true Beatles fans as a reminder that the Beatles were once just another struggling Dance Band!!

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BOOTLEG RELEASES

reviewed by DANIEL BELLER

"BEAUTIFUL DREAMER"

MEM 61842 Dream Records: Classical Radio Broadcasts.



Side One: Some other guy/I'm talking about you/Too much monkey business/I got to find my baby/Johnny B. Goode/Keep your hands off my baby/Beautiful Dreamer/Glad all over.

Side Two: That's all right mama/I'm gonna sit right down and cry over you/To know her is to love her/Sweet little sixteen/Ooh! my soul/There's a place/I'll get you/Words of love/The honeymoon song.

Recording Fair to very good mono. (V to VIII).

Not a long time ago I came across this new bootleg. The reason I decided to review it here is that unlike other radio tracks, bootlegs have been widely available during the last years and featured the same tracks under different covers, this new boot

has tracks that haven't appeared elsewhere and have only surfaced on this package. The songs featured here were recorded from the radio during the years 1962-64, and here you can appreciate the variety of the musical styles that the Beatles played at this time and have not always appeared on legitimate LP's. It ranges from rock & roll, American R & B, to things like the forties flavoured "Beautiful Dreamer".

Something else featured here is Coffin-King's "Keep your hands off my baby", a song that fits perfectly into the early Beatles music, and that according to "All together now" was recorded by the Beatles in the studio in order to include it on an album or as a single but never released. "That's all right mama" - an Elvis Presley hit opens side two with Paul on lead and "Ooh! my soul" - a Little Richard rocker, features George on lead vocals. I can't give here the exact date that every song was recorded, because each one of them was performed more than once on shows like "Here we go", "Teenagers Turn" and "Saturday Club". Anyway some of the tracks here were performed only once on the radio and they are:

"I'm talking about you": performed on "Saturday Club" on the 16th March, 1963. "Young blood": performed on "Pop go the Beatles" on the 11th June 1963. "I got to find my baby": on the same program as above. "Keep your hands off my baby/Beautiful Dreamer": broadcast on the 26th January 1963 "Saturday Club". "That's all right mama": featured on the 16 July 1963 "Pop go the Beatles". "Ooh! my soul" featured on the 27th August 1963 "Pop go the Beatles".

With the re-release of this exciting record, only a handful of songs recorded by the Beatles for the BBC remain unreleased

in any way: Roy Orbison's hit "Dream Baby", performed on the first ever Beatles broadcast back in 1962, "A picture of you", "So how comes no one loves me" and "side by side".

The sleeve is full colour and the picture appeared on the Japanese "Hello goodbye" single. On the back there are sleeve notes by one Sir Richard Dimpleby, and the label reads "Classical Radio Broadcasts: 1963". Also it says that the recordings were supplied by M. Sefton, Beeb Radio, whoever he is. This superb boot claims to have been made in England and I paid for my copy about £5.

THE BEATLES: "FIVE NIGHTS IN A JUDO ARENA"

De Weintraub Records 426.



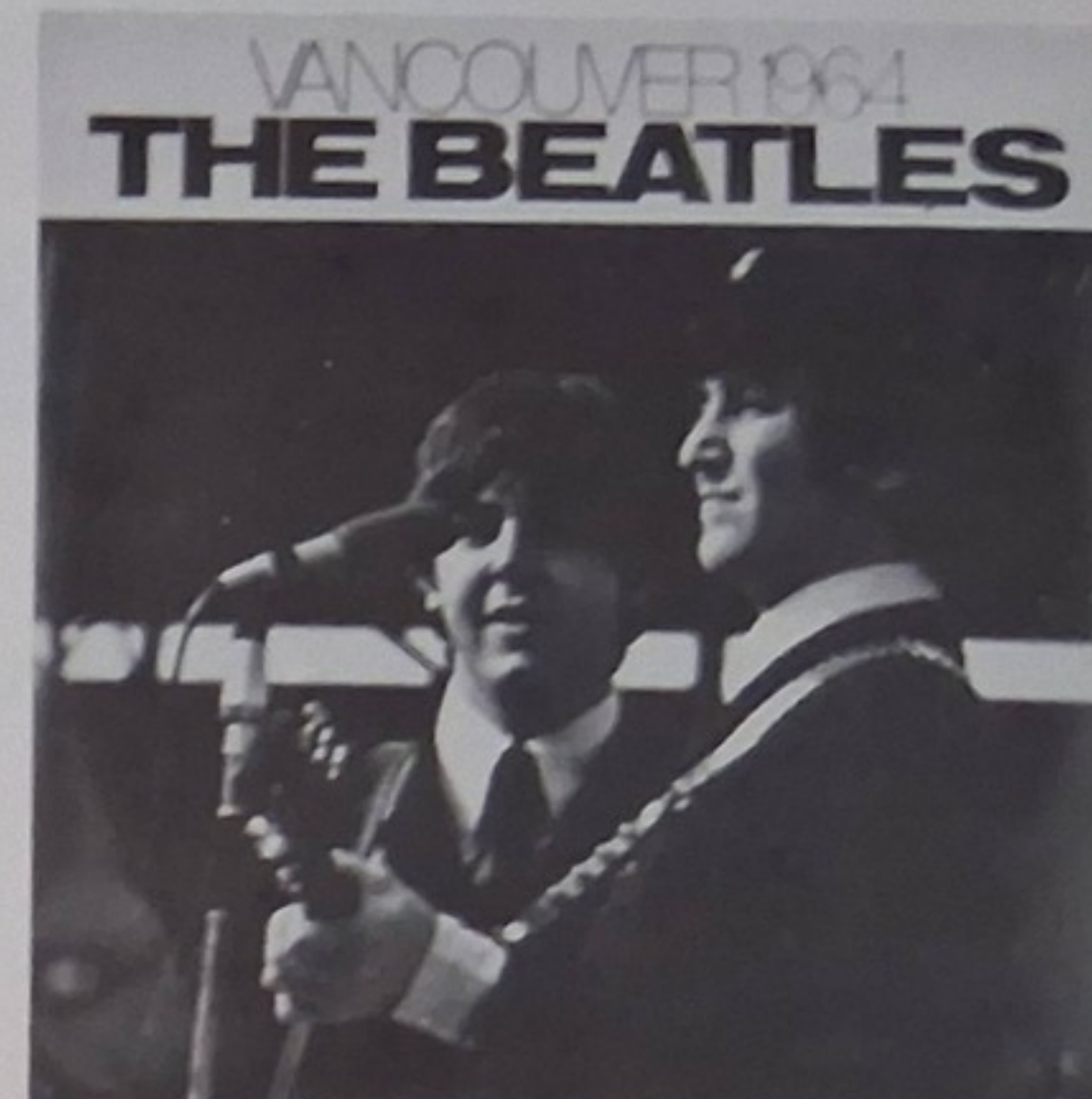
Side One: Rock & Roll Music/She's a woman/If I needed someone/Day Tripper/Baby's in black/I feel fine.

Side Two: Yesterday/I wanna be your man/Nowhere man/Paperback writer/I'm down.

Recording: Excellent Mono (X) De-luxe full colour sleeve.

A recording from the concert at the "Budo Man" Arena on the 2 May 1966. The concert is beautifully recorded and mixed, but the Beatles performance is not always at its best. Anyway it's one of the best recorded bootlegs kicking around.

THE BEATLES: VANCOUVER 1964" BV 562



Side one: Interview/Press Conference 1
Side Two: Press Conference 2/Radio coverage of the Concert 1.
Side Three: Radio Coverage of the Concert 2/Concert recorded from the mixing board (1): Twist and Shout/You can't do that/All my loving/She loves you.
Side Four: Things we say today/Roll over Bethoven/Can't buy me love/If I fell/Boys/A Hard day's night/Long tall Sally.

Recording very good mono (VIII) De-luxe colour picture sleeve. The source for this recording is the Empire Stadium in Vancouver, Canada, where the Beatles gave a concert on the 22 August 1964. There are a few interesting moments on this record: in the press conference, the announcer threatening to stop the concert if the audience won't "Cool Down" and John forgetting the words to "If I Fell". According to the book "A day in the life", the concert was filmed for Canadian TV.

We do not sell bootleg records so don't write to us regarding this matter or where they can be obtained.

BACK ISSUES

Last issues announcement that Issue 1 was out of print, turned out to be a little premature. We do in fact have a handful left, so if you would like an original of Issue 1 before it is reprinted with the current style cover, please order quickly.



73 KITCHENER ROAD WALTHAMSTOW LONDON E17 4LJ ENGLAND



ISSUE 1. Fantastic 'Let it be' 1981 style cover/Introduction to the magazine/George Harrison's Hamburg deportation article, with the actual deportation document from the 'Kaiserkeller Club', illustrated for the first time/Early 'Cavern Mecca' report/Centre page spread/illustrated Bootleg reviews/A-Z discographies of Argentina, Australia, Barbados, Belgium and Bolivia/Many photographs/Classified and Display advertisements of fan clubs, fanzines and items for sale



ISSUE 2. An article following up the Hamburg deportation with illustrations of two letters Stuart Sutcliffe sent to Pete Best, first seen in this issue of 'Beatles Now'/Exclusive Pictures of the Beatles backstage at the Leyton Swimming Baths in April 1963, together with an amusing story involving the boys and a tube of toothpaste/Book reviews and previews/Bootleg reviews/Beatle wordsearch puzzle/Pictures/Adverts.



ISSUE 3. Exclusive cover photograph/Article on the 'Beatle Street Campaign' in Liverpool/Fantastic full page picture of John/Book review/ 'The Beatle Detective' Bill Harry's (Editor of Mersey beat) now regular column with us/ Dutch Convention report/Centre page spread of Mike McCartney's wedding with exclusive pictures/A peace forest in Israel/More pictures of John/ Bootleg reviews/Adverts with many items for sale



ISSUE 4. Liverpool convention report/The EMI unreleased recordings/Article following the Beatles from the 'Top Ten' club, to Love me do, with press cuttings from the 'Liverpool Echo' about Stuart Sutcliffe's death/Book reviews/Focus on Bill Gates, Beatles statue fund organiser/Peace forest in Israel progress report/Exclusive shots of Paul in Abbey Road/An insight into Brian Epstein/Crossword/ Bootleg releases/Classified and display adverts.

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BEATLES BOOTLEG ALBUMS:

A RIP-OFF OR A BOON?

STEVE PHILLIPS

One of the most controversial topics of interest to Beatles fans, respective record companies and ex-Beatles alike is the proliferation of pirate or "bootleg" records featuring the band. Bootlegs, it is argued, are a financial leech upon the Beatles and their record companies, E.M.I. and Capitol. Bootlegs, it is argued, cheat the fans by costing often twice the price of normal albums and containing poor quality material.

To examine the first allegation, it has to be said that neither John's estate, Paul, George, Ringo, E.M.I. or Capitol are exactly impoverished. The financial impact of the bootleggers upon the aforementioned is so negligible as to be unimportant. It is the second limb of the anti-bootleg case which is important. Moreover, I cite John's statement in the Andy Peebles BBC radio interview of December 1980 that he actually collected and filed Beatles bootleg albums as a support to reject the assertion that bootleggers do a dis-service to the artistes concerned. As regards to the Beatles' record companies, they have to an extent lost in the contest for sales with the bootleggers and, in some cases such as the British "Rarities" album (which contain tracks available on other releases), perpetrated the occasional rip-off themselves.

Do bootleggers, then, cheat the fans? The simple answer would be that it depends upon the bootleg album concerned and surely the best advice is to check out the content and quality of a bootleg record by reading fan magazine reviews before

parting with any money. The second answer is to follow my method of collecting bootleg cassettes as a hobby and swapping copies with other fans for other material on tape. The bootleggers receive minimal profit and it is perfectly legal to collect and swap bootleg - therefore the infringement of copyright by selling bootleg albums does not arise.

The bootleggers, I would argue, often are a blessing in wolf's clothing because they often unearth a gem or two. The most salient examples are the Decca audition tapes and the Broadcasts bootleg album. The latter album deserves special praise, the cover was the best I've seen on any Beatles album of any parent-hood. The quality of the tracks was very acceptable and John's rendition of "Carol" is a gem of the kind I mention above. To be fair to E.M.I., they did negotiate with the BBC to release the Beatles' early sixties radio broadcasts but came away empty handed.

I have become very much a Beatles bootleg "junkie"; I listen to such albums more so than I do the regular albums and feverishly scan fanzines for news of the current illicit platter. I am rarely cheated by the bootleggers because I check out a bootleg before-hand and swap rather than purchase as a rule. A quick mental calculation tells me that only 11% of my bootleg collection was directly purchased.

So let's not condemn the bootleggers summarily, the astute and circumspect Beatles fan can take more that he gives to the species.

* recordings officially released since this article was written.

CLASSIFIEDS

Adverts cost 5p per word. Do not mention 'bootleg records' for sale.

JOHN LENNON'S 'Imagine' lyrics delightfully hand scripted with his portrait on blue parchment. A beautifully designed poster (23" x 16"). £1.20 including postage (10 or more at only 60p each; larger orders please enquire). From Susan Reed, Wish Cottage, 3 Red Delph Lane, Rainford, St. Helens.

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SERIOUS BEATLE COLLECTOR wants contacts for trading (any country) especially Japan, France, Spain, India, Sweden, Portugal, Norway, Argentina, Brazil, Israel, etc. Please write to Graham, PO Box 303, Magill 5072, SA AUSTRALIA.

PENPALS WANTED. I am 17 and like the Beatles, especially John. I would like to write to people of any age anywhere in the world. Christine Hill, 85 Plainspot Road, Brinsley, Nottingham, England.

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I'M 16 and I'd like to write to any Beatles fans anywhere about my age if possible. Sense of humour required! please write to Beth Miller, 141 Wensleydale Avenue, Clayhall, Ilford, Essex, England.

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COLOUR PHOTOGRAPHS of the 'Take it away' video taken at Elstree Studios. Many shots. Write to Maureen and Lynda, 14 Newcome Road, Shenley, Herts., England.

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ORIGINAL BEATLES MEMORABILIA! "Follies" Antiquarius (M6/M7), 135 King's Road, London, SW3. Tel: 01-352 1129. Monday to Saturday 12-5 or send 3 x 1st class stamps for mailing list.

continued from page 3.

April. ● "Gizza Job" celebrity Bernard Hill portrayed John Lennon in the first production of 'John, Paul, George, Ringo and Bert' at Liverpool's Everyman Theatre in 1974, also Trevor Eve of "Shoestring" fame played Paul and Anthony Sher (the historyman) played Ringo. The back-up band featured Barbara Dickson on vocals and piano. ● Recently screened on U.K. television was the colour home movie of the Beatles at one of Dezo Hoffman's photo sessions in early 63. This was equalled by a roll of unseen negs bought from a London junk shop for the princely sum of £8. These photos were taken early 64 at the start of the Beatles first USA tour. ● The mono albums are now available in a limited edition box set for a mere £50. This time the box is red and matches the E.P., singles and stereo box sets currently available. ● Those interested in orchestrated versions of Beatles tunes will be pleased to know that the Royal Philharmonic Orchestra have released an L.P. recorded live at the Royal Albert Hall in December as a tribute to the Beatles anniversary. ● 'Beatles Now' were recognised as one of the major U.K. Beatles organisations in a recent article in the 'Look-In' magazine. ● Finally, "Happy Second Birthday" for Jan 3rd to Cavern Mecca.

DAVID J. SMITH

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BEATLEOLOGIST 1983

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May we introduce to you for the first time the 'Beatles Now' BEATLEOLOGIST competition, which we hope will become an annual event.

The competition will be split up into various topics and rounds throughout the year and entrants will have to pass on each round before qualifying entry for the next.

Round 1 below consists of 20 questions with a possible 2 points for each. 30 out of 40 points are needed to enter Round 2, which will be printed in the next issue along with a list of those who have passed.

BEATLEOLOGIST 1983 is open to all readers of 'Beatles Now' from anywhere in the world. TERRY PAYNE and COLIN JENNINGS have compiled the questions and will act as Adjudicators and their decision is FINAL. Please send all entries to 55 YORK ROAD, MAIDSTONE, KENT ME15 7QU, ENGLAND, NOT to our London Address

CLOSING DATE FOR ROUND ONE: APRIL 7th 1983

RECORDINGS

1. On which label are official Beatles recordings released in the USSR?
2. Which song on "Sgt. Pepper" did Mal Evans allegedly have had a hand in writing?
3. Name the album and the track on which George, Paul and John share alternating lead guitar solos
4. To what did John attribute his idea for the album title "Double Fantasy"?
5. On what Rolling Stones record did Paul and John sing backing vocals?
6. Name the publishing company that sued George in the "My sweet Lord"/"He's so fine" Court case.
7. Apollo C. Vermouth produced this huge 60's hit. What was it and who was he?
8. Which Beatle song of John's was said to have been inspired by a police siren?
9. Who designed the "Apple" record label?
10. Where was the album "Band on the Run" recorded and which two members of Wings pulled out of the session at the last minute?

HISTORY

1. On what date did the Beatles play their final gig at the Cavern?
2. Name both – Linda's former husband and the London club where Paul and Linda first met.
3. George Martin left EMI to form his own production company – What is its name?
4. Name the Japanese Lawyer who represented Paul following his Japanese drugs bust in 1980.
5. Who was once head of Apple in the USA and is now married to the English actress, Joan Collins.
6. Who was "Magic Alex"?
7. State the place and the year that John first met Yoko.
8. On which date did the Apple rooftop concert take place?
9. Name the journalist to whom John made his famous quote "the Beatles are bigger than Jesus".
10. How many times did the Beatles appear on BBC's "Saturday Club" between 1963 and 1965?

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Beatles
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